



DEPARTMENT OF ENGLISH

MAIN EXAMINATION: NOVEMBER 2016

COURSE: ENGLISH 2B **TIME:** 3 HOURS

COURSE CODE: ENG2B21/ENG2BB2 **MARKS:** 300

EXAMINERS:

1. Dr J. Starfield
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 Dr B. Grogan
2. Prof. C. MacKenzie

THIS PAPER CONSISTS OF FIVE (5) PAGES

INSTRUCTIONS:

1. **THIS PAPER CONSISTS OF FOUR (4) QUESTIONS. YOU ARE REQUIRED TO ANSWER THREE (3) QUESTIONS. THERE ARE NO COMPULSORY QUESTIONS IN THIS PAPER.**
2. **THIS PAPER IS THREE (3) HOURS IN LENGTH.**
3. **PLEASE ANSWER EACH QUESTION IN A SEPARATE EXAM BOOKLET, AND WRITE THE NUMBER OF THE QUESTION ON THE FRONT OF THE BOOKLET.**

QUESTION 1: Romantic Poetry**William Blake, "The Tyger"**

How does the metaphor of the blacksmith in stanzas two, three and four of Blake's poem convey the speaker's questioning of the beast's creator and of his purpose in creating the Tyger?

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?*

regularity/proportion

In what distant deeps or skies*
Burnt the fire of thine* eyes?
On what wings dare he aspire?
What the hand dare seize the fire?*

5

*deep places/deep seas
your*

A blacksmith uses fire to bend metal

And what shoulder,* & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?

10

The blacksmith's shoulder

Inspiring fear/dread

What the hammer? what the chain?
In what furnace* was thy brain?
What the anvil?* what dread grasp
Dare its deadly terrors clasp?

15

A very hot oven

When the stars threw down their spears,
And water'd heaven with their tears,
Did he smile his work to see?
Did he who made the Lamb make thee?

20

See Psalm 50: 10–11

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Dare frame thy fearful symmetry?

24

(100)

QUESTION 2: Answer either question 2(a) or 2(b)**EITHER:****2(a): Jane Austen, *Sense and Sensibility***

Provide a detailed analysis of these passages from the second last chapter to show how they reveal the central irony of the novel. In the course of your analysis, please discuss the passages' representation of these issues:

- (i) the focalisation of Elinor's feelings, and the way she will react to Edward's revelation;
- (ii) the ironic confusion of the two Ferrars brothers;
- (iii) the implications of Elinor's emotional collapse for her devotion to the qualities of 'sense.'

Elinor now found the difference between the expectation of an unpleasant event, however certain the mind may be told to consider it, and certainty itself. She now found, that in spite of herself, she had always admitted a hope, while Edward remained single, that something would occur to prevent his marrying Lucy; that some resolution of his own, some mediation of friends, or some more eligible opportunity of establishment for the lady, would arise to assist the happiness of all. But he was now married; and she condemned her heart for the lurking flattery, which so much heightened the pain of the intelligence. [...]

[Edward's] countenance, as he entered the room, was not too happy, even for Elinor. His complexion was white with agitation, and he looked as if fearful of his reception, and conscious that he merited no kind one. Mrs. Dashwood, however, conforming, as she trusted, to the wishes of that daughter, by whom she then meant in the warmth of her heart to be guided in every thing, met with a look of forced complacency, gave him her hand, and wished him joy. [...]

Elinor resolving to exert herself, though fearing the sound of her own voice, now said, "Is Mrs. Ferrars at Longstaple?"

"At Longstaple!" he replied, with an air of surprise.— "No, my mother is in town."

"I meant," said Elinor, taking up some work from the table, "to inquire for Mrs. *Edward* Ferrars."

She dared not look up;—but her mother and Marianne both turned their eyes on him. He coloured, seemed perplexed, looked doubtingly, and, after some hesitation, said,—

"Perhaps you mean—my brother—you mean Mrs.—Mrs. *Robert* Ferrars."

"Mrs. Robert Ferrars!"—was repeated by Marianne and her mother in an accent of the utmost amazement;—and though Elinor could not speak, even *her* eyes were fixed on him with the same impatient wonder. He rose from his seat, and walked to the window, apparently from not knowing what to do; took up a pair of scissors that lay there, and while spoiling both them and their sheath by cutting the latter to pieces as he spoke, said, in a hurried voice,

"Perhaps you do not know—you may not have heard that my brother is lately married to—to the youngest—to Miss Lucy Steele." [...]

Elinor could sit it no longer. She almost ran out of the room, and as soon as the door was closed, burst into tears of joy, which at first she thought would never cease.

(100)

OR:

2(b): Charles Dickens, *Great Expectations*

As I had grown accustomed to my expectations, I had insensibly begun to notice their effect upon myself and those around me. Their influence on my own character, I disguised from my recognition as much as possible, but I knew very well that it was not at all good. I lived in a state of chronic uneasiness respecting my behaviour to Joe. My conscience was not by any means comfortable about Biddy. When I woke up in the night [...] I used to think, with a weariness on my spirits, that I should have been happier and better if I had never seen Miss Havisham's face, and had risen to manhood content to be partners with Joe in the honest old forge. Many a time of an evening, when I sat alone, looking at the fire, I thought, after all there was no fire like the forge fire and the kitchen fire at home.

(Dickens, *Great Expectations*, p. 207)

Taking the given quotation as a starting point, write an essay in which you consider the effects of Pip's change of fortune upon his character. Your essay should take into account not only Pip's development in the story but also his role as the narrator.

(100)

QUESTION 3:**Thomas Hardy, *Jude the Obscure***

Though Farmer Troutham had just hurt him, he was a boy who could not himself bear to hurt anything. [...] This weakness of character, as it may be called, suggested that he was the sort of man who was born to ache a good deal before the fall of the curtain upon his unnecessary life should signify that all was well with him again.

Thomas Hardy, *Jude the Obscure*, 1999: 15-16

Using the above quotation from "Part First" of the novel as your starting point, discuss the tension between fate and historical materialism in Thomas Hardy's treatment of Jude's tragedy.

(100)

QUESTION 4:

Henry James, *The Turn of the Screw*

Write a close analysis of the final passage (below) of ‘The Turn of the Screw’ and consider its effectiveness as a conclusion to this highly ambiguous novella.

[The governess speaks first]

“It’s not Miss Jessel! But it’s at the window – straight before us. It’s *there* – the coward horror, there for the last time!”

At this, after a second in which his head made the movement of a baffled dog’s on a scent and then gave a frantic little shake for air and light, he was at me in a white rage, bewildered, glaring vainly over the place and missing wholly, though it now, to my sense, filled the room like the taste of poison, the wide overwhelming presence. “It’s *he*?”

I was so determined to have all my proof that I flashed into ice to challenge him. “Whom do you mean by ‘he’?”

“Peter Quint – you devil!” His face gave again, round the room, its convulsed supplication. “*Where?*”

They are in my ears still, his supreme surrender of the name and his tribute to my devotion. “What does it matter now, my own? – what will he *ever* matter? *I have you,*” I launched at the beast, “but he has lost you for ever!” Then for the demonstration of my work, “There, *there!*” I said to Miles.

But he had already jerked straight round, started, glared again, and seen but the quiet day. With the stroke of the loss I was so proud of he uttered the cry of a creature hurled over an abyss, and the grasp with which I recovered him might have been that of catching him in his fall. I caught him, yes, I held him – it may be imagined with what a passion; but at the end of a minute I began to feel what it truly was that I held. We were alone with the quiet day, and his little heart, dispossessed, had stopped.

(100)

TOTAL: 300

END OF PAPER